

# OAKLAND SHOOTING

Beauty Shop in Montclair was shot and killed by a young black burglar during a scuffle in which Edy attempted to retrieve her money scooped up from the bar by the young burglar.

The burglar, in his late 20's, entered the **Jubilee Bar** on East 14th Street in Oakland, and at gun point approached Val Souza, owner of the bar and formerly of **Leonarda's** on Leland Ave., and more recently owner of **1001 Nights** on San Francisco's Jones Street. He demanded that she turn over all of the money in the register. Startled by the sight of a gun pointed at her, she hesitated momentarily, prompting the burglar to say "I ain't jivving lady, give me all the money" pointing the pistol at her point blank.

Val reached into the register and surrendered approximately \$350.00 which the gunman stuffed into his pocket and as he started out the door....enroute, he passed that place at the bar where Edy La Fleur sat with her change on the bar in front of her. The Gunman scooped that up too, which prompted Edy to start out the door after him. Catching up with him in a struggle, it was at that time the gunman fatally shot Edy La Fleur.

Enraged at the shooting, the entire bar, full of customers - all women - took out after the fleeing gunman, who dropped his gun and all the money he had just gained at gunpoint.

The Gunman was arrested by Oakland police and he is now charged with murder and burglary.

Funeral arrangements are pending advice from Edy's family and next of kin.



SAVE OUR BALLET...BUT WHICH ONE? A few words on behalf of the Pacific Ballet by Harvey Milk. See Page 4.

Photo by Arne Folkedal



MEET MARCEL MARCEAU -- France's great mime performer now makes his leading debut in *Shanks* and talks about the film, the stupidity of critics and the ego of Marceau.

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NOISE BY CHERRESSE

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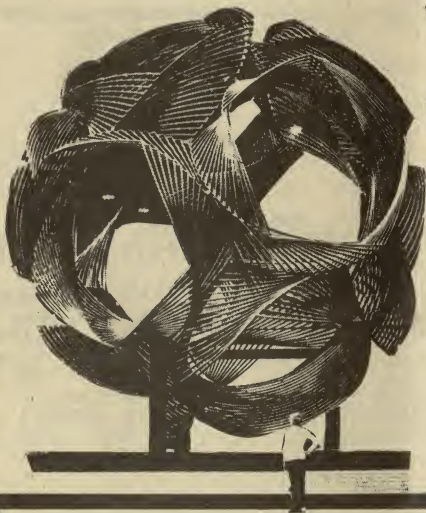
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PRESENTS

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# COMMUNITY NEWS

## Pacific Ballet

Great Reviews  
But No Money...as Usual

Music critic Heuwell Tircuit of the San Francisco Chronicle ended his review of the Pacific Ballet's performance in Marin County last week by saying "Obviously, San Francisco should have a look at it as soon as possible and practicable." He was talking about a new production of John Pasqualetti's *Coral Island*. In that review of October 7, he stated "Clearly, this was a breakthrough for Pasqualetti and one of his most important dance statements in some time." Tircuit calls *Coral Island* a new masterpiece.

There is little difference in this review from the many, many of last season given to the Pacific Ballet. It was the Pacific Ballet which created the excitement in the San Francisco Dance world. It was the Pacific Ballet which captured the applause of the critics during last season. Yet...it is

the San Francisco Ballet who gets the money. The San Francisco Ballet has to draw on names to get excitement into the troupe. The San Francisco Ballet needs \$500,000 and has everyone out on the streets begging and raising money for its survival. And what about the Pacific Ballet?...what about the group which creates excitement?...They need money too...and who helps them? How much? \$20,000 Who?...so far, no one.

The next season for the Pacific Ballet will see: *Firebird*, *Petrouchka*, *Rite of Spring*...but only if they get that \$20,000. For every \$1 given to the San Francisco Ballet, the Pacific Ballet needs 4¢! Yet they get no help. Here is a chance for readers of B.A.R. who want to help the arts, but have not done so in the past, to make their dollars count. You can help this young group...\$1 won't do much for the San Francisco Ballet, it will help the Pacific Ballet. So, if you want to help, send your contributions, any amount will do, to: Pacific Ballet, 1660 Mason St., S.F. 94133.

by Harvey Milk

## URGE SUPPORT OF PROPOSITION L

The passage of Proposition L is the only way that the sanity will return to government in San Francisco. Too long the voters have been "held-up" by money and power hungry big-boss unionism, who have manipulated the rank and file worker with the lure of more and more money. But, this money increase brings with it greater taxes, causing more and more small home owners to sell out, and move out of the city.

This issue is a local one and one that Congressional candidates should not become involved in, at least that is what I have been told by "experts" in political affairs, but, everywhere that I speak in San Francisco, the common cry that I hear is that *City Hall* is being blackmailed by the unions, and when I speak in Marin and Sonoma Counties, the voters in those two counties laugh at and deride San Francisco for the \$17,000 a year street sweepers, and the other outrageous salaries.

Proposition L must be passed if San Francisco is to survive. The strangle-hold that the big-boss unions hold over our City must be broken

continued next page

## CINEMATACHINE

Not a Public Cinema.



Just as the gay social season accelerates in October, we find that the number of excellent first-run hardcore gay films increases also. So here they are—an Autumn harvest of new coming attractions all so good that members won't want to miss a single weekly program! Note that we are repeating the popular live Seminar which was so well received recently!

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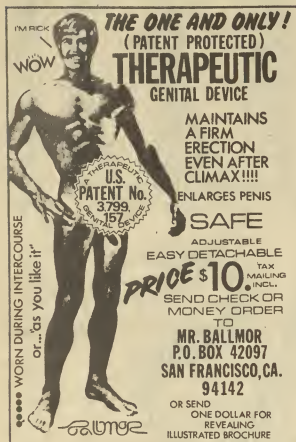
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# WORLD OF BOOKS J. D. MILLER

**DIFFERENT**, an anthology of homosexual short stories, edited and with an introduction by Stephen Wright. Bantam paperback \$1.95.

Quite generally speaking, paperback books are not worth it. They are meant to be easy on the pocketbook, read through once and maybe passed on, and then discarded. Any of those good enough to keep, should be replaced by a well bound book on decent paper. Thus we can be selective about the books with which we surround ourselves.

Unfortunately this anthology, running the gamut from Guy de Maupassant to Christopher Isherwood and beyond is not going to be a book you will want to replace by a sturdier and more lovely volume. Or, if you really will want to do so, you will unfortunately not be able to do so, since it is a collection of stories available only in paperback.

It is only being reviewed here because it is slanted as homosexual stories.

This is a selection of twenty-four stories. I hesitate to say that there is anything different about them or the characters in them. Every known cliché is present. The stories are about the various types of homosexual experiences. They are stories by top authors, all quite well written. But the general tone of these stories is a big downer. Only one story is specifically erotic. None are dirty. There are amusing bits and scenes. But still the general effect is one big downer.

The editor says he chose these stories because they were the best he had found dealing with the homosexual experience. He claims that they were selected for your reading pleasure. And some of the stories are quite good. But after each one is over, and you ask yourself if you really liked it, the flaws stand up large and impossible to overlook. For in every case there is something wrong with all the characters in the stories. There is something not quite real, quite far from true, something reprehensible or vapid or not all it should be.

This may be a fault in what we consider great literature. Great stories must possess verisimilitude and irony. If they have not got these things, they do not live, are not remembered, never become classics. And some of these stories are indeed classics. But then, so what? Is it really entertaining to read and remember characters who do not fill the bill in the total experience of living. Is this the image the homosexual has of himself, or is it the very image of himself which today's homosexual is trying to expunge. I believe these stories represent the latter point. For if they are read from any standpoint of social consciousness, the final verdict has got to be that so-called great literature slings mud on the homosexual image. But most homosexuals seem to get a masochistic pleasure at slinging mud on themselves just so that the world will notice they are different. Women's Lib may be going in the right direction playing down the differences between capabilities of the sexes, saying women are as good and should have the same rights as men, that all rights are human rights. On the other hand, the homosexual, and particularly the male homosexual, just

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INTERVIEW

# marcel marceau & "Shanks" by DONALD MCLEAN

There was Chaplin; there is Marceau.

"Marcel Marceau is the world's greatest exponent of the art of mime." That's what the press release says and if you've ever seen him, you know it's true. A native of Strasbourg, France, he created his character *Bip* in 1947, formed his now world-famous mime company in '49, made his U.S. debut



in '55 and has played here regularly ever since, and finally in 1974, Marcel Marceau makes his debut as a leading actor in a new William Castle film, *Shanks*.

Briefly, *Shanks* is a "grim fairy tale" about a deaf mute named Malcolm Shanks who lives with a drunken brother-in-law and a harpie shrew of a sister-in-law. And Malcolm has a dream -- the dream is the plot of *Shanks*, told primarily in highly stylized mime. Marceau plays

Malcolm and a 90 year old man named Old Walker; Old Walker takes Malcolm in as an assistant to his experiments, making the muscles of the dead come back to life. When Old Walker dies, Malcolm continues his experiments, starting with Old Walker himself (in a superb sequence by Marceau), then when his in-laws are accidentally killed, and climaxing in a battle between the dead and four Hells Angels. It is a Black Comedy, with excellent performances by Marceau, Philippe Clay, Tsilla Chelton and a young girl named Cindy Eilbacher, who plays the one person Malcolm can tell the truth to. It's an interesting and ambitious film with limited appeal; for those who can appreciate a film that has brilliant moments but doesn't work overall, it should be seen as a study in impressionistic style where the parts are better than the whole.

Marcel Marceau sailed into town to promote his newest endeavor. After an opening line of "Let's speak as less possible about mime, as much about the film as possible," he proceeded to attack the hapless critics who had yet to write a word of criticism. "A critic needs knowledge. I can forgive the public to be wrong; I cannot forgive the critics or the artiste to be wrong...I should be a critic then. Why? Because I'm an artiste who knows his craft. I am interested to learn from a critic. I don't think American people criticize the film, only, unfortunately, the critics...If Bill Castle wants to make box office, then maybe he shouldn't have made this film...I was never critical about the concept...I think this country has free opinion, and if they exercise their free opinion, they will not be brainwashed by critics." Asked

frivolities and fundamentals.

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Marcel Marceau discussing critics.

Photo by Ruben

what countries, since U.S. filmgoers are too unappreciative, he thinks *Shanks* will do well in, Marceau replies, "Japan and South America. Oh, and Scandinavia...I am pleased if there are 5 good minutes in a film. The public wants 2 hours of film gems." A pall has fallen over the room by now, as Mr. Marceau proceeds to tell us what we should think of his new film.

"It's not a usual story, it's a very impressionistic film from my point of view. This is a parable, this is not a horror story at all. It could not have been made 10 years ago...People are putting too much sentimentality into a film that is a struggle of life and death done in a balletic stylized way...The style saves the subject...The couple is absolutely grotesque in life and very dignified in death. The little girl is the only one he can relate to because she admires him (which seems to be true of Marceau himself). He is trapped in his own experiences. We are all pulled by strings, it's fate...It will be a classic in the history of avant garde films, mark my words...This film will be a cult film in colleges and universities. I will give you 10¢, you see I'm very cautious, for every film that copies ours. It's a dream. When you realize it's a dream, you cannot criticize the concept...The young public is in constant search of style and new forms...It's good to leave much things unsaid. You have to be alert from the start; the camera enters my eye in the beginning. The dream is seen through Shank's eyes. It was a very positive experience. I'm very happy I did this and I want to do other films." Well, Mr. Marceau, I hope that when you do your next film, you won't feel obligated to be so defensive about it. No one appreciates being condescended to, critics or public.

Marcel Marceau is indeed an

artiste; if you don't believe it, ask him. He has no patience with people who do appreciate fully his talents, but when he feels you are dully appreciative, the Gallic charm suddenly flashes to the fore and he becomes warm and radiant with good will. Asked if he worried about critical acclaim for his film (after a 15 minute harangue from him about critics), he answers, "If I thought about that, I would not be Marcel Marceau.!" Oh, really???

"I would have been proud to write a good review of it" says Marceau of *Shanks*. I would have too, Mr. Marceau, if it had warranted it, but from the entrance of the Hell's Angels the film goes steadily downhill in a mixture of style and non-style. But that's only one critics opinion, and probably I would have found *Potemkin* pretentious and *Birth of a Nation* busy...right, Mr. Marceau?? If *Shanks* is destined to become "a classic," please mail me collect on that day one of your old hats...edible.

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FEATURE

# THE MEN IN MY LIFE

by

PAUL—FRANCIS  
HARTMANN

## The Hairdresser

Who could have predicted the number of hairdressers I've passed along the way. As a child, my mother's visits to her beautician, Jo, were akin to her periodic game hunts to her furrier, Barney. From one she'd return a more mysterious lady with bleached finger waves; from the other, draped in renewed old skins. My father never much approved of either (the man, not the overhaul). Both men had accents which made them suspect -- the one barely French, a lilt softly; the other exuberant Yiddish.

Jo's Beauty Shop was a secret place. The neighborhood barber shop, further up the avenue, was decidedly more grand. White tile and brass fixtures sunning themselves in banks of mirrors. Gleaming chrome and white cabinets highly enameled. Potted palms thriving in open spaces. The crisp, clean lines, the steaming towels. That final excitement as Tony strip/stopped the straight razor along the belt of brown leather. The lingering freshness of Bay Rum and Vitalis hair tonic. And then the bracing whiffs of drying tobacco from the shop next door where two old men made cigars in the window. All taken together a transparent, aromatic, antiseptic maleness.

Jo's Beauty Shop was sandwiched between the Chinese Laundry and Moe's candy store; one as weary as the other. No body ever seemed to go in or out of Jo's. Passing by on my way home from school, I would often see him standing in front of his shop -- it was difficult to see inside the darkness of the half-open door. I never lingered as his glance was unsettling. He seemed to know more than Tony the barber.

In the ageless war between the sexes, there have always been a contingent of males (to secure a place in the societal spectrum) who have gone over to the other side. The eunuchs in the oriental harems, the troubadors of medieval Christendom. The latter lacking the qualities of the warrior/knight: strength, courage, blue blood -- were left behind from the campaigns which took up months and years. These non-fighters were an expendable lot and had to forage for themselves. The ladies of the manor and castle had many an idle hour on their hands until the return of their lords and masters. Exalting the virtues and beauties of these lonely wives and daughters became the specialty of the troubador in music and ballad. From these conspiracies were born our notions of romantic love. These new expectations didn't make Galahad's life any easier, for the knight was taught to treat ladies with at least a modicum of courtesy and to seduce them to the accompaniment of music and song.

The dancing master, the choral director, the dress designer, the village priest have made themselves indispensable throughout the ages and have made midday ever more elevated, ever more alien. To the man of the house, these ministers to female vanity, ambition and security -- scurrying around on the inside track, with inside information -- were the original Quizzlings. And have ever remained so.

Not the least of these traitors was milady's hairdresser, the minion closest to her ear and tongue. He kept her in the running -- eternally expectant...that someday her Prince would truly come.

To be sure, these very same stay-at-home males were the civilizers of the Western world. They gave us STYLE, and we've been paying for it ever since.

As an embryo out of Bull-Moose America, it is not too surprising that, hatching into the world of queens and poofs, I found myself skittery around those who flaunted everything that a man should be, and who championed everything he was not supposed to be. Wherever I encountered effeminacy, I found it repugnant (though like so many others, couldn't see it in myself). My fantasy men were quarterbacks and jungle boys...I could never fathom why I constantly got myself

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immeshed with chorus boys, poodle groomers or milliners. For me, the hairdresser was just someone to keep away from. His tongue was too tart, his lisp too loose, and his mince and stained finger nails too painfully revealing.

For one thing, it seemed he was still allowed to play with dolls. For another it looked like he had found refuge beneath a pink boudior -- forever estranged from the brutish locker rooms of back slapping and vice-like hand shakes. It wasn't fair!

I avoided hairdressers for two more reasons. Once one had blown aside all the hair spray and curlers, I usually found the beauticians had an impoverished self image. (Not that I helped it much.) As one night, through his whiskeyed tears, Dale (who filled my dream of what an Oklahoma cowboy should look like) whinnied that I didn't love him as I should have. .because he was a hairbender. I protested to my limits though I knew there was much truth to this charge. When he began to shout -- with some violence -- that he would give it all up and do something else, I got scared. But through my mind trickled the wonder: What would he do then? Finger-wave ponies? Whenever we were together, he wished he had never left the ranch. It wasn't long after that I decided it was best to be out of his life.

Additionally, it never ceased to distress me when I heard that so-and-so was now going to beauty school, after years of fumbling around as a show salesman, an insurance clerk, or a fireman. It seemed as if he were more running from than running to -- as if to say -- o.k. world, you won't accept me as your equal. I'll show you! I'll become one of those plumed birds, and you'll all know, and you'll never be able to intimidate me again...The gasp. I could never believe they'd be either better beauticians or better people. The beauty trade needed them as much as it needed another split end.

- to be continued -

by  
Paul-Francis Hartmann

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# a film view

BY MONTEZUMA

## AIRPORT 1975

Well, gang, grab a bag of popcorn and get ready for a big all-star blockbuster trauma trip in *Airport 1975*. This sequel to the highly successful box office hit of a few seasons back has landed into local theatres and is one of those wonderful



Gloria Swanson as Gloria Swanson in *Airport 1975*.

"biggies" with lotsa action and lotsa banal dialogue spoken by a host of super, semi-super, rising and descending stars and starlets.

*Airport 1975* brings us that veteran of the "epic", Charlton Heston, in yet another yet different *Savior* role. The Acting in the film is uniformly okay with the best performances being given by Karen

Black. Miss Black has never looked as chic on film before and comes through with a tense and well-acted controlled hysteria that is just the right level for her pivotal role as the head stewardess who must take command after the mid-air collision between the mighty 747 jet and a small craft being flown by Dana Andrews (a 40's Fox favorite).

I won't spoil the excitement that comes from such a film and the tension that builds well if a bit too melodramatic at times. It's one of those things one has to go knowing that it'll be so bad that it'll be good. And *Airport 1975* is one of the better types of film like this-sort of a mid-air *Poseidon*.



Is Helen Reddy?

We start by having all the various types of passengers that were going to be on the jet parade by and drop hints as to what their particular problems might be - there's Myrna Loy who just loves Boilermakers; Sid Caesar as an actor who has a bit in *American Grafitti*, the in-flight movie; Gloria Swanson as a legendary movie star named Gloria Swanson (Glo always did fight "type casting"); Linda Blair in another supine performance following her debut in *Exorcist* - she compensates by many angelic moments as a kidney disease victim on her way to a transplant; and then there's the film debut of Helen Reddy as a singing nun. Throw in a couple of obnoxious drunks, a precious child, a few hysterical matrons and you have the perfect passenger list for a *disaster* movie like *Airport 1975*.

Sometimes I got the feeling I was watching a *Movie of the Week* but then of course I realized that much



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Liv Ullman & Peter Fince fall in love in *The Abduction*.

more movie was being spent and big names were just all over the place - welcome back Nancy Olson.

So if you want to forget about your problems for a couple of hours and fly the not-too-friendly skies with the above cast, book your seat now for *Airport 1975*.

#### THE ABDICATION:

If you enjoy historical films with costumes, scenery and choir-type soundtrack, *The Abduction* should be on your "definite must" list.

The film never really gets too grand and the story of the abdication of Queen Christina of Sweden and her conversion to the Catholic Church is well told and gives us a tour de force performance by Liv Ullman.

*The Abduction* deals with what happened to Christina after she gave up the crown and went to the Vatican to seek out the Pope and be received by the Church. Instead of being welcomed with open arms, the Church is skeptical about the reasons why she wants to join it. There is much talk and gossip about the life she has been leading up to her arrival in Rome. Cardinal Azzolino is dispatched to become her inquisitor. Azzolino (played by Peter Finch) is tempted eventually by the ex-queen into a love affair with her and when she confesses that she has never felt love until meeting him. It becomes clear through the course of the film, which is told in flashbacks, that through her youth and her reign as Queen of Sweden, Christine was a very disturbed person.

It's hard to believe that she could fall so quickly in love with the Cardinal but rather one gets the feeling that she feels that way because at least she has

met a man who has treated her as a person, not a queen and he is the first man, outside of her long dead father, that she can look up to and respect. She is a very tormented and twisted woman and the film gives you the background on why she is the way she is. She is a frustrated woman who is unfulfilled. There are hints of a lesbian relationship with her friend Ebba (Ania Marson) but actually one gets

the feeling that Christina has just been bottling up all her emotions and when she finally meets a man like Azzolino they all come rushing forward without a crown to hold them back any longer and she confesses her love and chips away at his weakness for women.

The acting in the film is uninformable excellent with Miss Ullman's "Christina" leading the way and Finch in a very subdued but quietly powerful performance as the tempted Cardinal. James Faulkner as Magnus is extremely sensual in his role of the lover of Ebba. Paul Rogers as Christina's Prime Minister is properly harsh without being melodramatically sinister. The direction of Anthony Harvey is controlled and personal without giving way to the distraction of the music of Nino Rota and opulence of the Vatican and the courts of Sweden.

It's not a film that all will enjoy, but if you dug *Lion in Winter*, *Mary Queen of Scots* or *Becket*, then you will probably enjoy this excursion to 17th Century Rome and Sweden. But please forget about Garbo's version of this story, that was too much MGM gloss.

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— Norma McLain Stoop, **AFTER DARK**

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art film that is a love poem to a young German blond youth named Helmut, *That Boy*. It is written, directed & produced by Peter Burian (*Nights in Black Leather*). Mr. Burian also stars as Helmut. One gets the distinct feeling that the title of the film should be *Narcissus*. Burian does not have sex in the film but rather he allows others to adore his body. From the size of the audience in attendance in the new "arcade" of the Nob Hill, it was clear that Burian's self adoration trip get very tiring very soon. I left so that I could catch Marlo Thomas in a re-run of her old show and make it a strange double bill that day. Oh well, it was fun seeing people like J.C. Satan, Prissy Condition & Bobby Starr in their minute roles chasing Burian down a drizzly Polk Street.

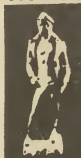
Hope you few avid readers missed me, while I was sunning in P.S. and Vegas; it was madness but most fun...am back at the flicks...don't forget to catch a few at the Festival opening this week...I understand from Mark Chase that *Once Upon a Time in the East* is a very special film and should be seen by all the community - my views on that one next issue...don't forget to get a ticket to Shelley Winters too, she should be a hoot and a hollar to see in person and on film...A *Very Natural Thing* finally opens here next week and if the producers see fit to let me come see it, I'll be reviewing it next issue too...well, keep your eyes to the silver screen

- the one at the Palace of Fine Arts, that is - and keep those cards and letters coming...Luv

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## THE MIDNIGHT SPOOP



by

DONALD  
MCLEANCleo Laine  
In ConcertMAGNIFICENCE AT  
THE MASONIC!

On October 12th, one of the greatest musical instruments in the history of popular music played the **Masonic Auditorium** -- the voice of Cleo Laine.

While I do not mean to deter sales of Miss Laine's records, if you have only heard Cleo Laine on record, you have heard only a small portion of the total impact. Miss Laine is a visual performer and must be seen to be appreciated; records cannot capture the sensuality of an elegant Druid high priestess, the subtle yet ever-present sense of humor or the complete ease with which she commands that incredible 4 octave range. She never reaches for a note, it's just always there, sure and strong. A voice like Cleo Laine's deserves the best setting, and in the arrangements and accom-



paniment of husband John Dankworth -- and his quartette -- she has it.

Miss Laine and Dankworth presented this trip around one of the most novel yet best-balanced blends of music ever heard. From Harold Arlen to Stevie Wonder, Gilbert & Sullivan to Spike Milligan, Shakespeare to Sondheim, each was tackled with the same superb artistry. Early into the evening, Miss Laine admitted she likes all composers and proceeded to prove it singing five poems set to music, including a hilariously offkey *Sing Me No Song* by Percy French, about a musician pleading with his tonedeaf love to remain silent, and Shakespeare's *Shall I Compare Thee*. Then she romped through a medley of five Noel Coward

numbers, pausing to recreate the memorable moment in *Private Lives* when Noel and Gertie first meet, playing both roles, leading into a kidding *Someday I'll Find You*. A jazz rendition of *London Pride*, a duet between voice and clarinet on an electrifying *Unlucky Woman*, Dory Previn's *Control Yourself, Send in the Clowns* to a hushed rapt audience, a request medley of her most popular recordings...any one could stand alone as the highpoint of the evening. She breaks all the rules and labels, running a vocal gamut of staggering versatility. And unlike so many singers of today, she has the dramatic ability and charisma to give each song a full dimensional treatment, sometimes enhancing the meaning of the lyrics, sometimes playing against them, but always to the credit of the composer.

Under the auspices of Stephen Baffrey, to whom West Coast audiences owe an enormous debt of gratitude for presenting Miss Laine and Dankworth, the **Masonic** was jammed to capacity. As 3000 fans rose as one to give a final standing ovation for an evening of incomparable pleasure, Miss Laine smiled quietly and sang *Thank you for coming, I'm sorry you have to go...* the perfect hostess thanking her guests.

It was a lovely party and I had a wonderful time, Miss Laine. May I R.S.V.P right now for your next one?

## The Merry Widow

LILTING LEHAR  
AT THE LAMPLIGHTERS

I have been accused by friends of being a "romantic." If that means I would prefer to sit through a production of Franz Lehár's *The Merry Widow* than that tired tribute to genital mediocrity *Oh Calcutta*, they're right. However, the charm of Gilbert & Sullivan has always escaped me, I always imagine the most terrible things being done to Poor Little Buttercup, so I have shamefully neglected paying a visit to the *Lamplighters* for so many years. Our resident G&S company now in their 24th year, they are currently taking a brief hiatus to produce a lilting production of *The Merry Widow*.

Gilbert P. Russak has directed a smoothly amusing eye-filling evening, with excellent sets by Jerry D. Gere, pleasing costumes by Richard W.

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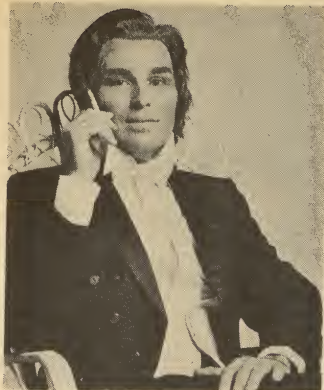
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Robert Wood as the dashing Danilo in *The Merry Widow*  
photo by Ron Scherl

Battle and Mr. Russak conducting the large pit orchestra as well. Somehow in this version, Marsovia has been transformed to Pontevdria and the merry widow Sonia is now named Anna Glavari, but the now-familiar plot and melodies of Lehar remain intact. The plot, stretched over three acts, is incredibly simple -- the widow Glavari will bankrupt her native country if she marries a foreigner, so the Pontevdrian Ambassador arranges to send her Count Danilo as a prospective husband, unaware that the Count and the Widow are former sweet-and-sour sweethearts. So much for the plot. But add to this such Lehar standards as *Vilia*, *Maxims*, *A Highly Respectable Wife*, *Women* and the ever-popular *Merry Widow Waltz* and you're assured of a musically entertaining evening.

Robert Wood makes a dashing Danilo, Rosemary Bock, after a shaky first act, settles into a spirited and vivacious Anna with a lovely rendition of *Vilia* to her credit, Michael Rosso brings a glorious tenor to Count Camille that overcomes the dullness of the role, John Ziagia makes an amusing Ambassador and Norman Roberts and Robert Jones provide excellent support as the bickering tutors. Camille Rosso plays the coquettish wife with bland vapidty. There is a distressing *Vilia* ballet and a lively can-can number staged by Merriem Lanova. Mr. Russak has wisely invested the script with as many comedic touches as possible, with one marvelous bit in the second act with J. Geoffrey Colton as a butler who made the mistake of wearing tails and some deftly adroit staging for the *Women* sextet.

It's a stylishly professional evening that should appeal to anyone who can appreciate the simplicity and vocal superiority of the old-fashioned operetta. The Lamplighters are a company that does San Francisco great credit. *The Merry Widow* will play every weekend thru Nov. 2nd at the Presentation Theatre, Turk & Masonic.

## Hors D'Oeuvres at Olympus

### A LITTLE MEAT, A LOT OF HAM!

Remember when Judy and Mickey, in an endless parade of M.G.M. musicals, used to say, "Gee, kids, let's clean out the barn and put on a show!?" Well, the barn is now called *Olympus* and four bright and energetic youngsters are putting on a mildly diverting revue twice nightly Thurs, thru Sun. nights. Since *French Dressing* closed unexpectedly early, *Hors D'Oeuvres* was hastily put together in four days time with three members of the *Dressing* cast and Miss Shelley Werk, working under her stage name of Kitty Litter (she should go right to the top with that!), added to

the company.

Under the direction of Ed West, the main problem of the show is the selection of material. A completely live show, the cast is superior to their material. The big finale is that tired staple of all drag shows, the immortal *If You Don't See What You Want Up Here*. While it's nice to hear it sung live for a change, with some zippy choreography by Jean Martin, it's still tired. I get the idea, Mr. West, presenting two males, one drag and one female singing *If You Don't See*, but why not something a little fresher? Perhaps the seldom-heard *You Gotta Have Me Go With You* or Gershwin's *Could You Use Me?* or...well, the list is endless. The whole problem is one of time, having to rely upon numbers the cast obviously already knew instead of learning new ones, so the show must of necessity rely upon individual talents instead of a unified concept of presentation.

Fortunately, the talents are good. Claude Sacha, star of *Dressing* proves he does not have to rely upon Streisand or Midler records to entertain an audience. He reveals a pleasant singing voice while maintaining his

continued next page

**The SHIRLEY MacLAINE Show**

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comedic flair, revealed in a Brice rendition of *My Man* and another chestnut, *Lady Is A Tramp*. But why eliminate completely his fine mime numbers? It's no disgrace to repeat something that works. And if he is going to sing *If He Walked into My Life*, we need some sort of preparation to accept Mr. Sacha in a straight dramatic number. It is too abrupt and we are too used to him as a comedian to accept it unquestioned. But Mr. Sacha proves he is a versatile entertainer who needs a showcase for his full talents, both live and mime,

and additional patter would also allow him more range.

Miss Litter (or Miss Kitty for all you *Gunsmoke* fans) tap dances with the energy of Ruby Keeler on uppers, and belts across three songs from *Dames at Sea* (she obviously played Mona Kent once upon a time) with Bucky Beaver vivacity. She's a howl. Sam De Marco remains as lead dancer and resident sex symbol; he really ought to have that smile insured by Lloyd's.

Biggest surprise of the evening is Lewis Love. Completely wasted in



Lewis Love refuses to listen. Sam De Marco refuses to hear. Kitty Litter searches in vain & Claude Sacha takes a peek in *Hors D'Oeuvres*.

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*Dressing*, Lewis Love offers a strong appealing voice capable of rendering Sonheim's *Being Alive* with force or dueting with Sacha on a peppy *You're Just in Love* with a nice light comedy touch. Mr. Love should definitely consider a nightclub single

Hopefully at some time in the not-too-distant future, Ed West will bring this cast back and mount a full sophisticated revue. I'd love to see Miss Litter and Sacha do *Two Ladies in the Shade* or Mr. Love sing Porter's *I'm a Gigolo*. As it stands now, at a minimal \$1.00 cover charge, it's worth seeing for the talent involved onstage, smoothly backed by piano and drums, and appreciate the potential. Show will play thru Oct. 27th.

## The Outrage of Marcus Welby!

On Tues. night, Oct. 8th, A.R.C. broadcast the much-publicized, much-protessed episode entitled *The Outrage on Marcus Welby, M.D.*, which must stand for Mental Defective. In a last-ditch effort to boost sagging ratings, *Marcus Welby* has obviously opted for sleazy soap-opera treatments of sensational issues, such as child molestation by a psychotic "pedophile" grade school teacher. But, *Welby* writers, do you think you've really begun to tap the full potential??? After *The Outrage*, why not a good trashy treatment of necrophilia (think how few people would be able to protest)? And have

continued next page



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## AMERICA'S BI-SEX SHOWPLACE

TO GANYMEDE AN EAGLE CAME, A SWAN TO LEDA FLEW;  
AND ZEUS TOOK HIS FROM BOTH THE SAME; AN EQUAL PLEASURE KNEW.  
—APHRODITE'S GIRDLE



Robert Young as Marcus Welby -- shame, shame!

you fully examined the possibilities of incest; surely you could get a two-partner out of that subject! And don't forget the virtually virgin territory of bestiality. Great Danes need work too! And if you could manage to combine all three in one show, you might be able to reach a new low...but you made a good start with *The Outrage*. It was pretty low.

I for one do not object to the subject matter; I object to the way it was treated. In the past few months, we have seen an excellent look at the problem of rape starring Elizabeth

Montgomery and a sensitive treatment of Lesbian assault in prison of Linda Blair in *Born Innocent* on N.B.C. Both of these shows took highly potentially controversial issues and treated them with honesty and taste and made valid points in the doing. A valid look at child molestation, while unpleasant, could have been illuminating to the general public. What can we glean from *Marcus Welby*? Keep your children at home rather than risk the chance that a teacher may be a *perv*? Or if, God forbid, anything should ever happen, keep your mouth shut because your ignorant parents will not understand and might even think you encouraged it?

The National Gay Task Force protested the show on the contention that it reinforced the old myth that homosexuals prey upon young children; that it did...in spades. But I honestly believe it was done by the scriptwriters unintentionally; the script was so atrociously written and stupidly illogical that it's hard to believe they ever intended to do anything more than make a quick buck and hope to be forgotten. The script threw a few meagre bones to the gay community by blithely passing off

in one line that *This has nothing to do with homosexuality* and a quick reference that most child molesters were married men with sexually unhappy lives, all well and good if there had been any indication the teacher was married, sexually unhappy or anything except a lecherous Thirteenth virile psychotic who practically frothed at the mouth in his one brief scene with the young boy, making you wonder why the entire school faculty wasn't aware of his sickness. The homosexual implication was unfortunately there throughout the hour, the initial situation reminiscent of *Tea & Sympathy* in the 50's, with never any insight into the teacher except that common catch-all, *he's sick!*

But if the script was offensive in its implication to homosexuals, it was brainless in its depiction of heterosexual parents. If any mother would react as that neurotic Blondie Bumstead, if any father could be as callous as that mentally constipated clod who could barely string two sentences together without difficulty...well, I only hope the thinking heterosexual parents of America take pen in hand to protest their treatment! The show was indeed an outrage...not to homosexuals, just to any human being with an I.Q. above idiocy!

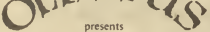
A.B.C. is currently running a poor third in the ratings race. A few more shows of this quality and it can run a poor second...to radio.

#### GLITTER AND THE GAY

EVERYONE WAS INVITED BUT THE AUTHOR

The S.I.R. production of Lane Bateman's *Kiss the Sky* was produced without the playwright's knowledge or consent. In a major goofup, communication was "lax", to say the least, and he never knew it was being given a production. Bateman wanted to enter the play in competition, as he did with *Lying in State*, and the rules prohibit any production being performed before competition. However, Bateman is thus far being most understanding, and co-director Dick Myhre said they never obtained a release from the author because they were confused about not having to pay royalties. Bateman did submit the play to S.I.R., along with about 15 other groups, then never heard further word. Myhre says, "We all feel just rotten about it" and offered to close the show immediately, but Bateman allowed the limited run thru the 13th.


continued next page



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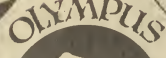
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~ OPENING SOON ~



Shirley MacLaine will kick up her heels at Circle Star Oct. 24-28th.

#### NOT JUST ANOTHER ACT!

Lest you think when Shirley MacLaine opens at Circle Star in San Carlos on Oct. 24th thru 27th that she is just doing a nightclub act, let me hasten to reassure you. Miss MacLaine

is starring in a revue entitled *If They Could See Me Now* with a company of 9 singers/dancers and comedian Fred Travalena, music by Cy Coleman, gowns by Jean Louis and staged by Alan Johnson. When the lady decides to do a show, she does it in high style, surrounded by the best. I wouldn't miss it for the world, and neither should you.

#### AND STILL MORE OPENINGS

The final show of the Civic Light Opera season will be the musical version of Billy Wilder's *Some Like It Hot* entitled *Sugar*, with Gale Gordon replacing Cyril Ritchard as originally announced -- you know Gale Gordon, Lucy's harried boss on T.V. -- Larry Kert and Robert Morse as 2 musicians playing in an all-girl orchestra and Leland Palmer in the title role. Show opens Oct. 22nd at the Curran for 7 weeks.

2 interesting new productions open Halloween week -- **Warped Floors Productions** will bring back for 2 weeks on Oct. 31, Nov. 1, 2, 7, 8 & 9th at the **New Montgomery Playhouse** on Broadway their wild musical of dept. store life entitled *Rickets*, and **Trenchmouth Productions** will open at the

**Pagoda Palace** Oct. 31st and Nov. 1st and 2nd their original revue entitled *Roll Over Alice*, which has been playing around the Bay area to good notices. *Alice* will be rolled over once nightly at the stroke of midnight, \$3.00 at the door.

The **S.F. Playwright's Guild** will open Ibsen's *The Master Builder* (what is this sudden revival of Ibsen??) on Oct. 25th on Fri. and Sat. nights only at St. Paulus Church, Gough & Eddy Sts., for a limited run. 826-5975 for reservations.

Ethel Merman at the **Masonic** Oct. 26th; opening act will be the **Now Company Singers**, in wardrobe designed by the frenzied Pat Campano.

*Cyrano de Bergerac* returns for a third season at **A.C.T.** on Oct. 29th, but with Ray Reinhardt in the title role instead of Peter Donat.

Word comes from the **S.F. Film Festival** that this year there is one film being shown on Tues., Oct. 22nd, at the **Palace of Fine Arts** in the Festival programme that is of special interest to the gay community -- Andre Brassard's *Once Upon A Time in the East*, a French-Canadian film about the people who populate a transvestite nightclub and their personal stories. Tickets are \$4.00, available at Downtown Box Office and Gramophone, 1538 Polk. Film will be shown only once, at 7 P.M. on the 22nd.

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Leland Palmer as Sugar and Larry Kert in a masculine moment toast the opening of *Sugar* at the Curran Oct. 22nd.

#### VARIETY ACTS NEEDED

On Nov. 6th, Michael Owen will open the new **Palace Theater** at 53 Turk St. (formerly the porno Peekarama), with old films, such as Esther



Williams epics, and other film ladies of the past, and live stage shows, plus Bingo 5 nights a week. Michael is currently seeking novelty acts of all kinds (jugglers, dance teams, singers, magicians, etc.) and may be contacted at 586-2950 daily for those interested in bookings. Opening show will star Mr. Owen and Toad the Mime for 4 weeks. It's a revival of the old "3-a-day" show biz and hopefully will provide some employment for local entertainers, which is now virtually nonexistent.

## QUICKIES

Steve Miller & Michael Daily now appearing, as is George Buchanan, at Finocchio's and gone are long-term veterans Elton Paris and Bobby De Castro. It's called *time for new material!*

Following Craig Russel in at Jackson's Penthouse for a quick one-week engagement is that swinging lady last seen at Circle Star in *Follies* -- the "I'm Still Here" gal, Miss Julie Wilson, direct from a smash engagement at Brothers & Sisters in New York. If you've never seen her, La Wilson is a sexy belter that rocks a room as few ladies can. Oct. 23-28th.

City Players finally found a theater -- Dove Hall at 18th & Valencia, and now is planning to open *The Women* (what remains of them) late November.



Sexy Julie Wilson opens Oct. 23rd at Jackson's.

As is our annual custom, here is the listing for Halloween night this year with all events I know about as of deadline:

## HALLOWEEN SCHEDULE OCTOBER 31st

**The Phoenix**, 1035 Post St. -- Cash prizes & Trophies for Best Bus, Group, Female & Male.

**Cabaret**, 936 Montgomery St. -- Glenn Elliot M.C.; Trophy & Dinner for Best Bus, Trophy & \$50.00 for Best Costume. \$3.00 door charge.

**End Up**, 401 6th St. -- Reba M.C.; Prizes for Best Busses -- \$100, \$75 & \$25. \$2.00 door charge, inc. 1st drink.  
**\*P.S. Restaurant**, 1121 Polk St. -- Polk Street Sally M.C.; B.A.R. photographer all night, Cash & Trophy prizes for Bus & Individual Costumes. Special dinner menu.

**Buzzby's**, 1436 Polk St. -- Margaret-Ann, M.C.; Trophy prizes, \$2.00 door charge.

**'N Touch**, 1548 Polk St. -- Mavis & Lorelei M.C.; Prizes given.

**Naked Grape**, 2097 Market St. -- Cash Prizes for Best Costumes.

**Boot Camp**, 1010 Bryant St. -- \$50, \$15 & \$10 prizes for Mr. Jockey Strap Contest.

**New Bell Saloon**, 1203 Polk St. -- Empress VIII Maxine M.C.; Best Bus \$75, Best Couple \$50, Best Costume \$25.

**527 Club**, 527 Bryant St. -- \$100 for Best Bus, \$50 for Best Costume.

**The Mint**, 1942 Market St. -- Irene M.C.; \$50 Best Bus.

**Ramrod**, 1225 Folsom St. -- Madame Henri M.C.; Bus Prizes -\$100, \$50 & \$25. \$2.00 door charge, inc. 1 drink.

**The Windjammer**, 645 Geary St. -- Gary Schneider & Kate Marlowe, co-M.C.'s; Bus Prizes \$100, \$50 & \$25, Trophies for individual costumes.

**Mind Shaft**, 2150 Market St. -- H.L. Perry, M.C.; Trophies - all categories.  
**S.I.R. Center**, 83-6th St. -- Randy Johnson & Bob Cramer, co-M.C.'s; Trophies, dancing & no-host bar, Golden Award Committee, \$3.00 door charge.

**Olympus**, 901 Columbus Ave. -- Charles Pierce, Lori Shannon & Claude Sacha hosting; 10 Trophies in 5 categories, piano bar in lounge, discoteque dancing all evening downstairs, live band for presentations, free bleacher seats outside, \$10 admission

**Resurrection**, 567 Sutter St. -- Cash Prizes for Best Costumes.

## In Marin

**The Woods**, 1625 Sir Francis Drake Blvd., Fairfax -- Live Entertainment, \$100 for Best Group & \$50 for Best Theme, \$3.00 door charge, inc. 2 drinks.

**Two Turtles**, 688 Bridgeway, Sausalito -- \$100 for Best Costume.

## Busses Announced

*Golden Dildeaux Express*, Mister Marcus; *Run of the Mill Girls*, Sutter's Mill; *Bette & Friends*, Pola del Vecchio; *The Wilde Oscar Winners*, Wilde Oscar; *Ladies of the Evening*, The Mint; *The Pink Palace Girls*, Independent.

*So long for a while, that's all the songs...*

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This night only, \$2 cover for Tavern Guild Building Fund.

TUESDAY, NOVEMBER 5th, 9 — ?  
SPECIAL PRICES AND PRIZES — ROYAL EMCEES

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# ening Week

# TOUCH

## STREET. 441-8413

WEDNESDAY, NOVEMBER 6th 9 — ?  
JOCKEY SHORT DANCE CONTEST  
\$100 1st Prize — Lucious Lorelei, M.C.

THURSDAY, NOVEMBER 7th 9 — ?  
UGLIEST DRAG CONTEST — \$100 First Prize

EXTRAVAGANZA  
FOR BUSSES — \$100 First Prize  
Mavis, M.C.  
ES INVITED — PRIZES GALORE



# The Golden Age of Queens

by *Toto le Grand*

## PART FOUR

In the late 20's, Los Angeles was just beginning to come into its own as a 'gay' town. While talkies were not in yet, the 'artistic set' had taken a firm hold on Hollywood, and — to a lesser degree — onto the City of which

Hollywood is only a part. Cruising, on Hollywood Blvd. was very popular, and very good! Everyone was an 'actor'; one could find all kinds. Guys were available, in those days, because they wanted companionship, sex, a few drinks, even a good meal; not, as in later years, when men peddled their shopworn charms on the Blvd, on Sunset, on Selma Ave., for 'a few bucks.

There were probably hundreds of gay ones in the studios, and quite a few were actors. One heard 'queer' stories about almost anyone you could name,

but these were seldom really true. Two or three internationally known cowboy and 'action' stars were certainly known to be less than manly off-screen; quite a few leading actors (and actresses) were almost positively identified as gay ones. But, in the colony of artists, 'who cared'. . . ? Two stars come to mind, of the period; one Mother did not know, though he was often seen — and heard — loudly cruising on Main Street, many nights over a period of two or three years. The other was an acquaintance.

One of the biggest 'stars' of the period was William Haines, an alleged comedian. He was never as young as he looked; he had a stocky body, and a fat ass!, and was utterly crude, brash, and rowdy. To those who 'knew', he was also just a common, garden variety faggot. His pictures were slap-dash money-makers, and in the days before high income taxes, Haines was making a bundle. He may have worked hard 8 to 10 hours a day, but he pursued young men — preferably sailors — for at least 8 hours most nights. Some of this activity was in Hollywood, but mostly in downtown Los Angeles, on Main Street.

Main Street, incidentally, was where the 'big red cars' came from and left for — the harbor at San Pedro; 6th and Main was often a delightful field of blue uniforms. While Main Street had not then attained the dubious distinction of 'Skid Row', it was deteriorating fast. Of course, the big thing was to have something to drink; prohibition lasted 'til '33. In those gay days (and nights!) if you had a bottle and a room, you had it made. And, hundreds of jolly young sailors went back to their ships bragging about having been 'done' by William Haines. As a movie star, Haines had a spectacular finish; two or three very bad pictures; with sound he came on just a little too Nellie, too fat-assed, too bitchy. Then he was caught molesting a 5 or 6 year old boy on the beach at Hermosa. While he 'got out of it', the studios wanted no more of him, so his career came to a deserved end. Deserved. . . ? Well, one wonders. Haines had considerable money stashed away, he had never been a 'spender', was rather a cheap bitch; so he opened an interior-decorating shop in Beverly Hills. Through talent, or because of what he knew about other people in the industry, he profited hugely over the years. William Haines was recently in the news



**"WHERE IT ALL STARTS"**

END UP JOINING US FOR A

## HALLOWEEN PARTY

October 31st

— ALL BUSSES WELCOME —

1st Prize for Best Bus — \$100	Door Charge \$2.00
2nd Prize for Best Bus — \$75	
3rd Prize for Best Bus — \$25	Includes 1st Drink

**Reba will M.C. on Halloween**

Complimentary Champagne to Bus Visitors

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## JOCKEY SHORT DANCE CONTEST

### SUNDAY, OCTOBER 20TH

### 5 P.M.

1st Prize — \$100	2nd Prize — \$25
-------------------	------------------

**Luscious Lorelei — M.C.**

401 Sixth Street (Corner of Harrison)



again; as a 'Special Consultant' to the State Department, he had spent a couple of million dollars of the tax-payers money, 're-doing' the U.S. Embassy in London. Word from England has it that he has a special 'thing' for 'Guardsmen' (stalwart 6 ft. plus young soldiers of the 'Household Guards'. They are now asking, from Americans, at least, 20 pounds as a minimum fee for 'services'). They do wear dashing, tight uniforms; tight uniforms have always been a great part of William Haines 'thing'.

Another one met, in those days of the late 20's, was the divinely handsome Ramon Novarro. Such a great shame that he should be eventually murdered by a couple of illiterate hustlers. May he rest in Peace.

Novarro was a young Mexican, and had many relatives in Los Angeles; He was also — aside from his gay interests — intensely religious. Mother recalls that Novarro, with a few friends, often of Mexican descent, would cavort on Main St. and in nearby hotels, on most Saturday nights. We's all meet at an early Mass at St. Vibiana's Cathedral (2nd & Main) after which we'd join an understanding priest (also named Father Anthony. . . (for a glass of good wine. (Prohibition, you'll remember. . . Then, about 10:00 AM, Ramon would slide into the choir at St. Vincents (Figueroa at Adams) where he'd sing — often with Alice Gentle — the High Mass. He had a beautiful voice. Over half of his earnings of these years (and he was Hollywood's top money earner for several years) went to the Church. His brother was an accomplished church organist, and I seem to recall that he had a sister who was a nun. (The family name was Samaniegos) Novarro's group seemed to be quieter and more dignified than the blatantly carrying-on Haines, though they played in much the same part of town. Ramon Novarro was BEAUTIFUL; spiritually and physically, just beautiful. One regret of a long life, says Mother, is that we were only speaking acquaintances; but, Novarro was 'nice' to everyone.

In the last years of the 20's, vaudeville was big in Los Angeles. Downtown were three major vaudeville theaters: the Orpheum, the 'Jr.' Orpheum (afterward called the Hill-Street), and Pantages. All were within a block of each other, and in the center of this area (Hill St. between

7th and 8th) an enterprising couple of old vaudevillians, Carl and Lil Muller, opened a sort of coffee-shop lunch counter. The place had a narrow horse-shoe counter that reached deep into the building. They stayed open 'til about 3 AM.; Coffee Dan's, a sort of rowdy night club that sold beer, was across the street. Nothing really exciting happened at Muller's 'til one day they posted signs advising customers: '. . .not to be alarmed at sitting with people in full theatrical make-up,

as these were performers at one of the theaters. . . Somehow, this word spread like magic, and every silly faggot downtown did herself up in Woolworth's pancake, and flocked to Muller's. This nonsense went on for a couple of years, then problems arose. The place was so packed most nights, that it was almost impossible to get in — or to get out. French queens were turning tricks in the place, by simply sitting on the floor before someone

continued next page

EDDIE PAULSON PRESENTS:

A NIGHT OF NOSTALGIA:

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'sexy', and doing it. Drugs began to be sold; there were fights, then some knifings. The police were needed to regulate the packed-in crowds, and so on. Then, within another couple of years, prohibition was officially over; new places, including a number of short-lived gay bars, opened up. Muller's just wasn't with it any longer.

Downtown Angelenos were always partial to Pershing Square, and any mention of it was always good for a snicker. Up until the late 30's, it was a nice, shade, bushy spot in the middle of the city, with large (concealing) clumps of bamboo at it's center, and benches in the shrubbery of the crosswalks. Of course, Mother recalls — as a child — cavorting there before World War I, when it was still Central Park. While these early visits were not gayly oriented, and Mother was just a child, he was not an 'unaware' child. Don't know if it has been mentioned here, but 'Sonny' was sent to a Southern California military academy at the age of five, the folks living in an unschooled rural area. Shortly before he was six, Mother lost her cherry, being happily violated by two big boys — twins names Zarragosa, who were fourteen — and has continued in

active participation for the next 60 years, or so.

Anyway, in 1918 they re-named the Park Pershing Square, after the General. In the early 30's, it was going strong, and had a fairly well established reputation. Perhaps the gay ones really did start going there for that proverbial 'breath of fresh air'; Los Angeles can be hot at night. The park soon became very cruisy, and often was busy all night long.

Actually, Mother can remember her very first visit to the Park, as the 'smallest uniformed cadet' from that same military academy (or a later one. . . ?). It was 1917, and there were 'Over There' parades, just prior to our getting into THAT war. A part of the parade gathered around Central Park. On the Olive St. side were many horses hitched to the Park's iron railings; it seems that Olive was not paved there at 6th. Across the street at 5th, was St. Paul's Cathedral; this was the State Normal School. On the Northeast corner, at 5th, was the Philharmonic Auditorium. Mother vaguely recalls that there were some large wooden buildings down Hill St. to the Angel's Flight, at 4th; and next to it was Albert Cohen's, a large

grocery store. This was all at least 55 years ago; but li'l Sonny marched in the parade. Wonder if he swished. . . ?

Later, Mother became a frequent habitue; she recalls that in the early 30's, the Philharmonic was still there — perhaps it still is. Across from the Park, at 6th and Olive, was an enormous upstairs public ballroom, facing on 6th. Perhaps Sid Grauman's Metropolitan Theater (at 6th and Hill) was built by then; Mother does recall the slow building, during '17 and '18, of the Million Dollar, at 3rd and Broadway. She cannot seem to remember when the Biltmore, or the New Public Library, just behind it, went in. Mother was away from Los Angeles (in and out of San Francisco) during a lot of the time between 1930 and '39. Memories!, and so it goes, back to the gay Park of the early 30's.

As noted, nights are warm, in Los Angeles; probably this is why many originally came to the Park. From where. . . ? Possibly from the Library (if it was built by then. . . ?); maybe some tired 'dancers' came across to see what they could do. Very probably many of the 200 or so residents of the YMCA were there; it was a couple of



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- ★ Oct. 22, New Bell Saloon (Fairyland Party with Guest Hostess Honey Carolina, 8 pm Hors D'Oeuvres.
- ★ Oct 23rd Dinner for Fat Fairy at Club 527, 8 pm; Party to follow dinner - Tickets on sale for dinner.
- ★ Oct. 29th Party for Fat Fairy at Roundup
- ★ Oct. 30th Party for Fat Fairy at Polk Gulch Saloon - Buffet.
- ★ Oct 31st Rally Party for Fat Fairy at The Mint - Hors D'Oeuvres.
- ★ And don't miss the Big Event to S.I.R. with Love, Oct. 26th, 8 pm. Fairyland Dinner and Show Tickets on Sale \$3.00 donation. All proceeds to go to S.I.R. Building Fund.



blocks away. Through as many years as remembered, this — and other — YMCA residences had no air-conditioning, and wall-to-wall faggots. (In San Diego, with the country's largest YMCA for 'service personnel', the place is known throughout the city as they French Embassy! . . . ask me why. . . ?)

Very soon the Park became a busy little trade center. Local cops, still on foot in those days, were gentlemanly, saw very little. The later day sneaky Vice Squad cops began to come around just before the Big War. And, there's a very laughable story there. An early lieutenant of this select group, was 'one'. With his partner, he'd follow a 'girl' and her pick-up to a nearby hotel; there were a dozen or so nearby that specialized in this trade. The officers would break in crudely, then the Lieut. would send his partner down with the queen, to 'book him'. The Lieut. would stay to 'question' the masculine member of the party — often a sailor. Word soon got around that the Lieut.'s questions seemed to take up just where the party had been interrupted. Eventually, this procedure became so well known that the Lieut. was fired from the Police Force. He opened a bail-bond office, then reneged on some large bonds, and got into some other messes. He fled to Mexico, and that was the last heard of him. This was Vice Squad Lieutenant Max Berenzweig; one wonders if he was a 'friend' of current Chief Davis. . . ?

Los Angeles can be very warm, climactically, almost any evening; as good a reason as any to take to the Parks. MacArthur Park (then Westlake, and without a street across the Lake) became very popular for a few years. Early movie companies made many pictures in this woodsy, hilly block, and perhaps that brought out many 'actresses'. Then began a series of muggings (not as common then as now. . . ) and a much increased 'pick-up' service around many areas. This, with considerable activity around the T-rooms, brought the Park to the attention of Lily Law.

Some benighted souls still go there, and a sort of automation has set in: you can cruise and get cruised, propositioned, robbed, and arrested, all be the same juvenile-type police officer. Yes, dears, crime — of the more serious sort — runs rampant in the Los Angeles area, but L.A.'s finest steadily man the T-rooms, waving their all at visitors.

Mother learned early, and quite a few things. One is: NO ONE who could possibly be under 21. Two: . . no public performances, as in T-rooms, parks, beaches, etc. This certainly includes gay Griffith Park, and all the Beaches from Malibu to Seal Beach. Three: . . only operate behind a locked door; never on the ground floor; never in a room with easy window access such as a fire-escape or a 'step-across'.

But yes, Los Angeles in the late 20's and early 30's was FUN, if somewhat wild; it certainly wasn't

deceitful and vicious as now. People were 'coming out' all over, almost everyone enjoyed themselves; there was very little commercial sex among the 'boys'. Then Lily got into the act; next came the hustlers from far and wide. Now, even the more permissive very young numbers will 'go' — but first, it's 'how much. . . ?' And this is very discouraging to tired older (over 40) queens. More later, about THE GOLDEN AGE of QUEENS, particularly about the Baths. . . would you believe. . . ?

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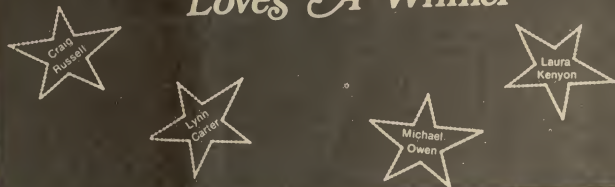
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## COOKING

# The Gourmet Shoppe

By Lou Rand

After our brief stop in the Philippines, let's look into a hearty casserole from jolly (?) old England, where it's often called a *Hot Pot*. As with any popular dish, there are quite a few variations; we'll do our best here. (Deep breath!).

Let's get: about ¾ lb. of beef-shoulder or cross-rib, cut into 6 strips; ¾ lb. lean veal, cut into 4-5 strips; ½ lb. of lean lamb (neck or shoulder) cut into 4-5 strips; ½ lb. of lean pork, cut into 4-5 strips. Most of this meat has been cut about ½ in. thick, and strips are 1x2 in. Then 4 med. sized potatoes (baker's), peeled and quartered; 12 slices of bacon cut into ½'s; 4 small carrots, scraped and quartered; 12 small white onions, peeled down; 2 med. sized turnips, peeled and quartered. (Turnips...?..may be

omitted.); 6-8 med. sized mushrooms, the caps halved, the stems sliced. AND: 3 or 4 large leaves of fresh cabbage. You'll need a can of beef bouillon (you know what kind is best); and you'll need some seasonings: 1 Tblspn. salt; 12 whole peppercorns, bruised or cracked; a tspn. of paprika; a *Bouquet Garni*..(tie together some parsley sprigs, bay leaf, some celery leaf, a spring of fresh tarragon, if available, or a piece of fresh basil...or just forget it). You'll also need a ½ tspn. each of: marjoram, mace, thyme, allspice and 3 whole cloves. (These should be wrapped loosely in a corner of cloth, tied shut. *Mother* uses old Bull Durham sacks for this... 'wouldn't be without 'em). Or, in this dish, all seasonings may just be sprinkled through...the *Bouquet Garni* to be removed at serving.

One more item: enough rich pastry dough to make a cover, one layer but fairly thick as pastry goes.

Having assembled all of the above, in neat piles, etc. (spices may be mixed, veggies may be mixed, except cabbage leaf) and pastry may be made while pot cooks. One way to do this is with a roomy Dutch Oven, with a tight-fitting lid; or, you can use a fair-sized casserole, with lid, and can plump it on the table to serve...it'll serve 4-6 and is very tasty.

To work: put 6 pieces (½ slices) of bacon, on bottom (inside silly!) of pot; over this a flat layer of meat strips. The first meat layer, (they'll be 4) may be all of one meat, or mixed. Over this put ¼ of the combined vegs., sprinkling as you go with the combined seasonings. The tied up *Bouquet Garni* will go someplace in the center, and someone will discard it on serving. You'll have to pack this all down as you build; then cover the top layer (vegs.) with the cabbage leaves. Pour on the can (about 1½ c.) of bouillon, cover the thing and shove it into the oven, 350°. It will take 2½ - 3 hrs., if cooked that way.

Now come some of the intriguing variations of the above *plain* Hot Pot; the really gay bits. If, for example, one



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slips a dozen raw fresh oysters onto the asd. meats and vegs., just before the cabbage leaves; it becomes a classic British *Lancashire* Hot Pot. And this is the most often further endowed with a pastry topping, which we can do here, very nicely (thank you) with or without oysters.

When the pot has baked for 2 hrs., we have our pastry round rolled out, rather thick; if we have used a caserole, we'll simply anchor the pastry on the caserole edge; if we've used a Dutch Oven, we'll just fit the round into the pot, to rest on the cabbage. Be sure to make several cuts (or vents) in the pastry, so that it will not steam or become soggy. And, do it quickly; have pot out of the oven, pastried, and back in as fast as possible...turn oven up to 400\* for 30 min. (..to brown pastry)) then reduce to 350\* for another 30 min. (This is 3 hrs. in all, in oven). this last hour will finish cooking the pot, brown and bake the pastry.

There will not be a great deal of gravy in the finished pot at the 2 hr. mark, one might add a small can (5 oz.) of a mushroom sauce or steak sauce or other canned gravy. Just pour in over the cabbage, whether you are going to top the pot or not.

This dish seems to need a lot of things; requires a lot of attention, take a lot of time, etc...well, friend, it's not a really an expensive meal for 4 - 6 people, and what else is there to do on a dull Sunday....?

Enjoy!....and perhaps the next time, some **REAL** French stuff!... Good cookin'....

Lou Rand

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CANDIDATE FOR

**EMPRESS X**

# BAR EVENTS & NEWS



Don't forget the Beaux Arts Ball on Monday, the 28th of Oct. at the Hyatt Regency. The night before at the **Kokpit** will be the **Alphabet Girls**, so come down and *bitch* your favorite - it'll be fun...sandwiches by Ursula, as usual.

Seems as if a new (?) columnist for the **City**..Chet Roaman, who writes *Gay Bay* can't stand the bar gossip columns - I've read his column and it is about bars also...quote "I don't know who my audience is and so I write for myself and my friends." Good luck - hope you have a lot of friends. **Kopp-Out Kapers** at **Darcelle XV** Saloon in Portland on the 9th of Nov. - Hope to see you all there. The following nite is the **Coronation** at the **Hilton** - a good year **Donni Lame** - thank you. Congratulations to **Alan & Missy** - **Emperor & Empress** de Los Angeles. May your year be as

beautiful as you both are.

A great party for "Doris for Empress X" at the **Sutter's Mill**. **Peter Puffer**, you and your gang did a great job - but it was difficult to try and stay sober so that we could enjoy - and we did.

**Cleo Laine** at the **Masonic**.

**Paul Duncan**, how dare you say I am evil...being outspoken does not make one evil - everyone is entitled to their opinion - if there were more *doers* and less *bitching*, more would be done.

The **Communtiy** has lost two great people - **Frank and Kenny** - we'll miss them both, as they were part of one's fun in living...**Rex Ann** is now appearing at the **1001 Nights** - soon reportedly to be called the **Royal Palace**. So, stop and say hello to the *old girl*...Thank you **Jack Cox** of the **N'Touch** for the lovely *heart pin* - now people, even though they'll doubt it, can see that I have a heart.

It is too bad that **Empress Losers** try to start fights in bars - no, you didn't beat the shit out of me **Mike Johnson**, so don't say you did...remember my **Goon Squad** of **Fern and Nooch** - took care of the situation. **Salvatore** - **Dixon** - is walking on

dangerous territory - **George** is my friend - but she is riding to **Portland** with him. **Francesca**, I will not bail you out again - after all, I need my beauty sleep.

Nice to have **Fred** from **Honolulu** visiting...you have nice friends **Duchess**. A great crowd for the **Casualty Capers** and a fantastic show. Have you seen **Craig Russell** at **Jackson's Penthouse**? - a really sensational entertainer.

Don't forget to vote for **Doris** for **Empress**.

**Emperor Cramer's** dinner at **Jackson's Penthouse** is on **Tuesday**, the **22nd Oct.** - Tickets are going fast & it'll be fun.

Fondly...Sweet Lips

## IN MEMORIAM FRANK STRONG

(Better known as **Sara Jane**)

Passed away with a heart attack at **The Trapp Bar**. His many friends in **San Francisco** will indeed miss him.

Rene from

# "A LITTLE MORE"

(2ND FLOOR COR. 15th & POTRERO)

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# "NOSTALGIA NIGHT"

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COUNTRY CLUB & SPA

A black and white photograph of a man in a starting crouch, similar to a sprinter's starting position. He is shirtless, muscular, and looking directly at the camera with a focused expression. His hands are on the ground, and his feet are tucked under him. The background is dark and indistinct.

**Ready,  
Set,  
Go!**

Photo by Ruben

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# Tidbits

*in the Bay*



## AROUND TOWN

J.B.'s House has changed it's name to the **Eagle Creek Saloon**. Randy is now the manager and Alen is behind the bar. All those fantastic macrame plant hangers are done by Brian, who, if you are lucky, you can see at work. He is fascinating to watch. Still serving dinners. Name changing is in. Bob Dameron has taken over the **Frolie Room** and will reopen it (hopefully) by Halloween, under the name **Nickelodian**. Bob really has some fantastic plans for this one!! The **Red Lantern** will have its Anniv. Thurs. Oct. 17th and if you missed their Oktoberfest you missed a fun event. Bill Plath was all smiles. I hope you saw *Kiss the Sky*...loved the sets and it was a delightful play. My spies tell me **Jacks**, in Grass Valley, is the in place to go. They even have a show (downstairs, later in the evening)

mit drag yet!! They also tell me Bill T. (Mr. Cowboy) is running for Miss S.F.? Don't forget Eddie Paulsons **The Old Black Cat Cafe** at the **Windjammer** Nov. 12th. It should be a nostalgia night. He is serving a buffet and having 3 variety shows at 8, 10 & 12 pm. The dance floor at the **N'Touch** is all together and you will love the Egyptian Peacock on the wall. Paul & Carl have really done a great job. You won't know the old joint. Did you know Randy from the **\*P.S.** is running for Mr. San Francisco? Also, my Knight, Sir Bobby...and for Miss S.F., Lady Jimmie. They are running as a team. Mr & Miss S.F. - will be held together next year. Thanks to **Saratoga Springs** for a fun weekend!! John & Brent were great hosts. Loved dancing with Denny (**Ramrod**) & Bob, Don Scott & David, and John (Chef & bartender) from the **Savoy**. A very

special thanks to Kay & Barbara for bringing up your whole gang. By the way, check their new men's room. See you at the **Quarry** on the 17th, which, by the way, has been sold. Bo is having a birthday Nov. 1. **Le Bistro** has all new decor with lots of slats and lattice work, giving a garden atmosphere and serving up a great new menu. By the way, it's open after 11 pm, serving French soup & bread for 80¢ yet. George Coffman is opening a new grocery store on Noe St., right off Market, next to Toni cleaners. Looks like we are taking over that street also. Have you see Shawn (**Wilde Oscar**)? Lovely to look at, delightful to see!! Sounds like an old song. Thanks to Mark and Staff for a lovely Grande Duchess party and to Bella for the flowers, which were in very good taste. By the way, the **W. Oscar** buss should be a real trip this Halloween. Thanks for asking me, but I'm working that night. I'll be at the **Mind Shaft** this year as M.C. and will be giving away \$100 for Best Bus, along with our trophies, as per **Alley Cat** awards in the past. The awards party will be held at the **Mind Shaft** Monday, Nov. 11th.

Thank you Ronda (**Monterey**) for a fun evening. Loved going to a ball where you could dance!! My best to Larry, Rex I and the new Regina. Please, next year, hold it back in town!! Lovely room, but so far out for us plane-bound visitors. What can I say about the Los Angeles Coronation, but that it taught us a lot of patience. John I was his usual charming self as was Honey Carolina...but really Honey, keeping everyone waiting for over One Hour because your dress was not ready, is *too much*. Why, even if you came in the nude (you did it everyplace else), you would have gotten a standing ovation for just being there!! I must agree with majority...it was a great lesson **how not to throw a ball!** My very best wishes to Alan & Missy! May you have a happy & eventful year. Don't forget the C.M.C. Carnival coming Nov. 10th. This is one of S.F.'s *must* events, as is **Tavern Guild's Beaux Art Ball** at the Hyatt Regency this year. Come as your favorite song! With your clothes on!!! Did you know Franco & Bill McWilliams are a steady twosome? Speaking of Bill, the **Boot Camp** has a new gimmick...Nov. 4th, it's having a **Fun Buns** party...so, if you have heaven buns, bring them on down.

continued next page

## 527 club

### HALLOWEEN NIGHT SPECIAL



Buses from 7 pm ☆

Dinner from 6 pm

### GODFATHER IMPERIAL GARDEN ROOM

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## HALLOWEEN NITE at S.I.R.

83 — 6th St., Thursday, October 31 9 to 1 A.M.

MC's for the Evening: Randy Johnson, Empress III Shirley, Emperor Bob



\* 1974 GOLDEN AWARD:  
 Nominations will be made for  
 the following Categories  
 from 9 to 1 am.

Best Group  
 Best Male Costume  
 Best Female Costume  
 Best Bus



S.I.R. will present awards  
 Halloween Night for  
 the following categories

Best Group  
 Best Bus  
 Best Male Costume  
 Best Female Costume

All contestants use stage door entrance Jessie St. off 6th St.

## CHINESE CHECKERS

John has left the **Turf Club**...to open his own flower shop on Mission St. Ralph, of the **Endup** & the **Haven** is now at the **N'Touch**, as is Wayne Friday, also from the **Endup**. Andy, (formerly of the **BAJ**), is now at the **Town Squire**, and Jay Noonan has left the **\*P.S.** and is now with **Jackson's**. Darimus (**N'Touch**) is now at the **Mind Shaft** and Ken Johnson has left same and is doing a return engagement at the **Naked Grape**. James, of 527 fame is doing his thing at the **Quarry**. Wayne Williams, of **Leather N Things**, moonlights at the **Mind Shaft**. Dinky Don is now behind the bar at the **Turf Club**. If you haven't heard, Bill Plath has left **Dori's**. That wonderfully mad lady, Kitty Litter (formerly of **Gold Street**), is now on stage at **Olympus**. Robbin has left **Folsom Prison** for a post with **Data Boy**. Mary McGil (remember her from the **\*P.S. & The Mule?**) is now at the organ at the **1001 Nights**. Seems Darimus has gone back to Luscious, so, *that seems to be that* with the **Mind Shaft**.

Be Good to each other... "30 Kiddies"  
 your has been....

Perry I



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*M.C. Dear Hearts*  
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8:00 JACKSONS  
8:30 CABARET  
9:00 527 CLUB  
9:30 RAMROD  
10:00 N'TOUCH  
10:15 NEW BELL  
10:30 P.S.  
10:45 THE MINT  
11:30 S.I.R.  
12:00 OLYMPUS

*M.C.*  
*By*

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## HALLOWEEN NIGHT

OCTOBER 31

*Join the Fun People*

✱ Hostess **IRENE** ✱

✱ PRIZES **\$50.00 Best Bus** ✱

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# Just a spoonful..

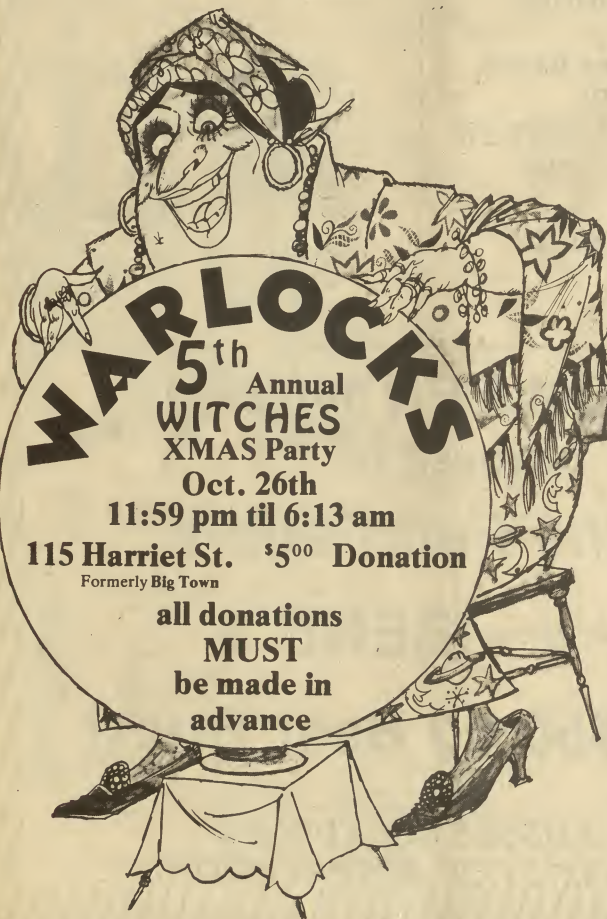
EMPEROR MARCUS  
VENUS CITY

Congratulations to Empress V Missy and Emperor III Alan of Los Angeles...New attraction at the **Purple Pickle** - a drag fashion show during brunch starring Jim Henderson - The Ethel Merman in drag...Will Emperor Ed of Colorado please try to keep his clothes on when visiting that infamous fun spot??? Marcus receiving gifts - a

pair of ladies pink panties - now Marcus, what are you supposed to be doing with those??? Variety Show at the **Resurrection** on October 22nd sponsored by Empress Candidate Dollie - proceeds to **SIR** Emergency fund... Czar Darimus reinstated again - party at the **N'Touch** to honor occasion... Halloween at **SIR** hoisted by Emperor Bob Cramer and Randy Johnson... Rumor has it *In Touch* magazine to fold soon...Hi to Harold & Jerry (Two groovy blondes) from San Diego... Queen of the Golden Sequins - La Kish...Lisa Cardinale, winner of L.A. Maggie award - superstar of the year

to appear at the Closet Ball...What's happening between Robin (**Jailbird**) and Tacky Tacky Ruth??? Thank you to Emperor II John of Los Angeles for the award to his Legion of Honor... Denny Hadda (**Ramrod** & Vector Coverboy Winner) loved Los Angeles so much he left behind seven teeth...Pot Luck Dinner & Benefit show at the **SIR Center** on October 26 sponsored by Empress Candidate Fat Fairy - proceeds to **SIR** Building Fund...Empress Maxine laid up with gout...Entertainment West to be distributed soon to San Francisco...Stop in and say hello to hunky bartender Gus at **Toties**...Morey Richards, a new live act direct from the **49er Club** in Los Angeles to open at **Cabaret** on October 23rd...This is an act that should not be missed...On November 18th at the Mayflower Ballroom in Los Angeles, Empress LaRey will be holding her Universal Ball - I will be MCing this function...I wish the gay community would remember that inflation hits us too, and stop throwing some of the bar promotions and parties...or at least lower the prices of drinks...**Quarry** has changed hands again...Emperor Marcus as, a food waiter??? Closet Ball applications available at the \*P.S. Monday thru Friday during the day - see Marcus, the waiter...Victory party at the **New Bell** for Emperor Bob Cramer on October 20th...Since the *Jailbird* of Databoy is no longer at **Folsom Prison**, we will probably see a new by-line... Emperor Marcus to sing live at the Closet Ball...This I have to see and hear...Beware of Blue eyed gift bearers...San Francisco well represented at the Coronation Ball in Los Angeles...around 106 attended... Daisy Productions did a one nite special in honor of Empress Honey Carolina that gave a few laughs and let out a lot of dusty dirt on Honey... Thanks to Honey Carolina for being such a good sport...Rooms going fast for the planned Portland trip...remember the Spoon Awards are coming up fast, so..

Keep on Stirring...



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Oct. 26th  
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Fun Surprises Etcetera!!!!



*If you think I look bad now, you shudda  
seen me after the last party in this joint.*



# THIS-A & THAT-A

by Lou Greene

Just to keep the record straight, no, it wasn't me who had all the problems which were inadvertently printed in my column. Altho there was a Sub-title 'Alfie', it was so small that many readers missed it and have been calling me like crazy to find what it was all about. Looks like someone named Fred from a Bar in Redwood

City got a little shook-up over Alfies writings. Wonder why? did he have his buttons pushed again? Well, on to more, saner reporting.---Hats off to Tony of the **Mac's Club** in San Jose. They had a picnic at only \$1.50 admission to the grounds and all the Beer and B.B.Q you could eat. Plus all sorts of old fashioned games and

contests. This was a really fun day. This was Tony's way of thanking all his customers. I call this real P.R.---The **Gay Students Union** of San Jose State will be having their annual **Oscar Wilde Dance**. Friday October 18th. Don't miss this popular event at the Unitarian Church Hall on 3rd and St. John.---The **Savoy** in Cupertino now has After Hours on Friday and Saturday nites. \$2.00 includes soda or coffee, sandwiches and dancing till dawn.---Sorry the Peninsularites didn't support the Reception Ball for Reina VI of San Jose Empire, Bunni Lake. It was indeed a pleasant affair. Perhaps next time, there will be more publicity and in less conflict with so many other functions going on at the same time.---The **Candy Shop** has been successful with their Jockey Shorts contest that they are going to make this a regular event. They are still packing the house. Nikki Nations was refused admission here as they have a NO DRAG policy. This is like Catch 22. The drags made it possible for wider acceptance of gay oriented activities, and now have difficulties being accepted.---The **Tinkers Damn** in Santa Clara are also playing to packed houses. Looks like this area needs this type outlet for the dance set.---The **Locker Room** in Palo Alto has really picked up since their new ownership. Sorry to learn that Shilo is leaving. A going away party will be held here on Sunday Oct. 27th starting at 5 p.m.---

The following is an excerpt from Gilbert, Prince Regent of the Monterey Cypress Empire.

Dear Lou:

First of all, let me express my sincere appreciation for your attendance at the Mardi Gras in Monterey. It is nice for the Monterey Cypress Empire to have the news coverage in your column.

The objective of the Monterey Cypress Empire is to raise sufficient funds to have a Community Hall. We are hopeful that we will achieve this goal during the year. We are just three years old and have patterned the organization similar to S.I.R. Many of us have memberships in this San Francisco organization.

The candidates for Rex I and Regina IV were Larry and Jack (Rex) and Lady Millie and Delta Don (Regina). The winners, as you know, were Lady Millie, Regina IV de Monterey and Larry, Rex I de Monterey.

Lady Millie has served as Princess

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A COCKTAIL PARTY  
OCTOBER 24th  
FOR EMPRESS CANDIDATE

**DORIS**

FROM 5 — 9

HORS D'OEUVRES

Breakfast Club Back in Full Swing



Royale to Rhonda, Regina III de Monterey, during the past year and Larry served Rhonda as our Carmel representative. In addition, Larry has assisted our organization by establishing our very enthusiastic bowling league and our weekly meetings or rap sessions and has attended events all over the state as our official representative.

We feel very satisfied with the results of the ball. It was somewhat saddened by the tragic accident that Pietra, Regina I, suffered the weekend before the event. Pietra was beaten, robbed and strangled and has near death in a coma since September 30th.

We would like to express our appreciation to the visiting dignitaries and individuals who helped make this event a success. We would like to express our thanks to our Monterey Dons for their very fun Bushed Brunch and the riotous entertainment. Captain Denny of the Dons and Secretary-Treasurer Bobby of the Dons and their Members made Sunday a real delight. We appreciate their efforts and the participations of the Bike Groups who attended.

Sincerely  
Gilbert

#### LETTERS TO THE EDITOR

Editor

Pertaining to the issue of B.A.R. wherein the so-called representative of the Peninsula Gay Community expressed his opinion of my comments concerning the tragic event I was involved in, I have the following to say: Your's was strictly an opinion to

which you are entitled. What do you want me to do, go around with my head lowered in shame or leave town? I have done nothing wrong and I proved myself to my close friends and before a 12 person jury. I think perhaps you read something into my column that wasn't there. Don't you think that it hurts me inside to have been present at a murder and unable to assist for fear of my own life and another's? It is true, the murder was in fact manical - how was I to have handled a maniac? I proved myself in court, must I now prove myself to you? I think most of the people who know me know that I could not have been capable of so horrible a crime. Yes, I did say the inmates were horny and I wasn't too sure about some of the police. But, if you will re-read, you will see that I did not say that I "serviced" them. In fact, I did not!! I was incarcerated for 89 days. Was I supposed to hide in a corner the entire

time - 24 hours a day when I had done nothin. I am saying that the San Mateo County Jail is not a bad place. Both the deputies and inmates I got to know where very kind and friendly. I was not treated badly at all by anyone because I am gay. I did not go into detail about my misfortune to my readers because there has been enough in print concerning this. If any of my readers think I should be banished for going to the police to have justice performed, which is what I did, then I must perhaps beg their forgiveness. Yes, I do regret that the man was killed, but I personally, have done nothing wrong, therefore I feel no shame. As I said before, everyone has their right to their own personal opinion, but as to yours, I think I will just consider the source it came from as will most of the readers who know you.

Alfie



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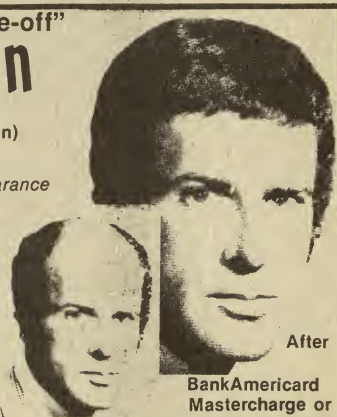
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MUSIC

FUN

706

# Northwest Noise by Cherresse

## Portland

The production is in full swing of the *Boy Friend*, with Sally Puterbough at the helm. It can't fail...staring Roxie, Tina, Mike, Joey, Dick Lavender and David. All of this at Darcelle's Bar-Opening Coronation Weekend on her new stage. Note to Honey LA...no, we are not a bunch of old Jewish Ladies up here, we love Kim C, but there are a few who play cowboys and indians in a corral. *The Game* (who's going to get scalped next). MAME says there is a good possibility we will have the whole top floor of the Park Haviland for the Hospitality suite; that means the *Top of The Park* cocktail bar. MAME and I will be your hostesses again with Jimmy Quinn from San Francisco and many more. The show of shows is being put together for the coronation under the direction of Elsa Daniels. There are so many in the cast it would boggle the mind, if you ever saw the Hoyt Coronations and you have been begging for more, you have got

it...Congratulations to **Los Conquistadores**, there was a lot of talk in the city against this new organization by a few tacky people. In four short months this organization has as many members as the **Forum**; they attend everything that is in town in full force. Their strength is not only in numbers, but their members are very capable individuals in our community. My hat is off to Jimmy Dee of the **Los Conquistadores**.

To the **Snooper of Kalendar**, whoever you are, I would like to shake your hand for the Sept. 27th issue. (99% of us had a very good time. One table of four in the V Section of the balcony forgot what manners were. I wish to take this time to thank all of you for coming to the **Golden Awards**.

Welcome home Robbin, Chocolate Mess is going to San Francisco to try the same thing. At least this is the rumor. We hope that she talks to Robbin first. Lloyd shaves and we have lady Windy back on the scene, looking fantastic. Look out San Francisco, Darcelle has big plans for the *Beaux Arts Ball*. What happened at the **Water Closet**? At least that's what the candidates are asking. **Hamburger Marys** and **Family Zoo** had free food and 20¢ beer at the Zoo

for the candidates. We had a great time.

My personal best wishes to the Empress candidates, Lillian Carter, Elsa Daniels, Mona Greer, Lisa and Melody Star.

## San Francisco

Congratulations to the new Emperor Bob Cramer. We all know Bob here in Portland and know he will make a very fine Emperor. Russ, thank you for letting us all know San Francisco and showing us there is LOVE in the Big City. Look out world, the Spoon Awards are coming and what I hear...is something you hope someone else will get. **Vector** cover boy Denny...one beautiful boy inside and out. Thanks to Denny and the **Round Up** for finding my trophy. Gene of **Dahl** and Penny turned three shades of pink at the **Boot Camp** during an **FFA** movie.. Dixon (Polk Street Sally) says he is really involved with a show for the San Francisco entrance at the Portland Coronation.

## Reno

Joe and Lou (of Seattle-fame) of the **Knights of Malta** are now living in *The Biggest Little City* in the world and are getting a **Knights** chapter started. We all wish them much success.

## Vancouver, B.C.

Kenny and Sandy, Emperor and Empress, were a real big hit in San Francisco. They brought a lot of their court, including Lyle Parnell, Peggy and a huge Canadian flag. Their togetherness proves than an Emperor and Empress can work together and let's not forget October first...Mona and Ray, last year's Emperor and Empress are giving for Kenny and Sandy. **Seattle**

There will definitely be an Emperor this year. Lola of Seattle announced at **SIR Center** in San Francisco. Don't try to keep up with this Empress..it is almost impossible. I heard Lola had a marvelous time at the movies with a Princely blond man. Then at the **Covered Wagon** until everything came to a halt. The Cops wanted to join Lola's party. Seattle gave Lola a beer bust, free beer at **Spags** from 8 to 2. Monty, do you ever slow down? You are at everything in or out of town. By the way, you will all be having dinner at the Space Needle...Lola has rented the whole thing. I for one, will enjoy that Coronation weekend in Seattle.



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*Billie*

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HALLOWEEN



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Male to share our large San Jose home. Priv. rm. and bath. Must be discreet, clean type, car and empl. No drugs. We are congenial guys together 16 yrs. Home is very pleasant and fun. Under 45 yrs. 251-7393. \$125 plus. E-21

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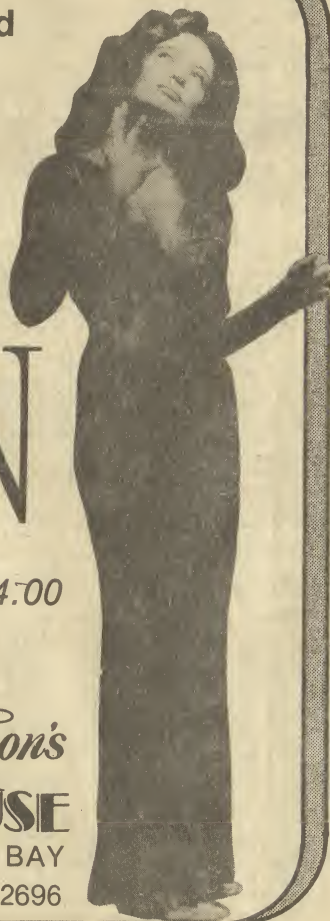
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